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American Art News

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EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.
IN THE GALLERIES.

New York.

G. H. Ainslie, 569 Fifth Ave.—Paintings by George Inness, A. H. Wyant and other noted artists.
Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.
Böhler and Steinmeyer, 34 West 54 St.—Works of art. Old paintings.
Bonaventure Galleries, 601 Fifth Ave.—Rare books and fine bindings, old engravings and art objects. Choice paintings.
George Busse, 12 West 28 St.—Printseller.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
C. J. Dearden, 7 East 41 St.—Old chairs.
E. Dreyfous, 582 Fifth Ave.—Antique and modern works of art.
Dreicer & Co., 560 Fifth Ave.—Old Chinese porcelains and hard stones.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 720 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Katz Galleries, 103 West 74 St.—Paintings, etchings, engravings. Special agents for Rookwood potteries.
Kelekian Galleries, 709 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 709 Fifth Ave.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Old and modern paintings of all schools. Early English mezzo-tints and sporting prints.
Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
McDonough Art Galleries, 20 West 34 St.—Modern Paintings.
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.
Moulton & Ricketts, 537 Fifth Ave.—American and foreign paintings. Original etchings.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
Lewis & Simmons, 581 Fifth Ave.—Rare objects of art and old masters.
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.
Rohlf's Art Galleries, 944 Fulton St., Bklyn.—Paintings, bronzes and rare porcelains, and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.
Jacques Seligmann, 705 Fifth Ave.—Works of art.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
H. O. Watson & Co., 601 Fifth Ave.—Works of art. Period furniture.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.
Boston.
Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.
Henry Reinhardt—Old and modern paintings.
Albert Roullier—Rare engravings and etchings.
W. Scott Thurber—Fine Paintings and etchings.

Germany.

Julius Bohler, Munich—Works of art. High-class old paintings.
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.
J. & S. Goldschmidt, Frankfurt—High-class antiquities.
G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.

Netherlands Gallery—Old masters.

Wm. B. Paterson—Pictures old and modern
Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.
Sabin Galleries—Pictures, engravings, rare books, autographs, etc.
Sackville Gallery—Old Masters.
Shepherd Bros.—Pictures by the early British masters.
Spanish Art Gallery—Primitive paintings and antiques.

Paris.

Charles Brunner—High-class pictures by the Old Masters.
Canessa Galleries—Antique art works.
Durand-Ruel Galleries—Ancient and Modern paintings.
Dr. Jacob Hirsch—Numismatics—Classical Mediaeval and Renaissance art.



THE PINK SASH,

By Louis Kronberg.

Presented to Metropolitan Museum by Mr. Geo. A. Hearn.

Dr. Jacob Hirsch, Munich—Numismatics—Classical, Mediaeval and Renaissance art.

Holland.

A. Preyer, The Hague—Old and modern paintings of Dutch and Barbizon schools.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.
James Connell & Sons—Original etchings.
Dowdeswell Gallery—Old paintings.
Edwards Gallery—Works of art.
French Gallery—High-class pictures.
R. Gutekunst—Original engravings and etchings.
E. M. Hodgkins—Works of art.
Knoedler Galleries—Old Masters of Dutch and English schools.
Leicester Galleries—Modern paintings. Etchings by masters.
Lewis & Simmons—Rare objects of art and Old Masters.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.
Levesque & Co.—Ancient and modern paintings.
Lewis & Simmons—Objects of art and old masters.

Hamburger Frères—Works of art.

Knoedler Galleries—Old and modern paintings of all schools.

Kleinberger Galleries—Old Masters.

Kouchakji Frères—Rakka, Persian and Babylonian pottery.

Ch. Lowengard—Tapestries, furniture. Objects du Moyen Age.

Henry Reinhardt—Old and modern paintings.

A. Sambon—Antique, Middle Age and Renaissance Art.

Steinmeyer & Sons—High-class old paintings.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Chas. Vignier—Oriental Works of Art.

SAGAN PALACE DISPLAY OPEN.

(Special Cable to American Art News)
Paris, May 8, 1913.—A large and fashionable attendance greeted the opening of the Gothic Renaissance exhibition at Jacques Seligmann's Sagan Palace in the Rue St. Dominique, on Monday last. In the room devoted to loans from American collections, those from the Morgan collection take precedence, and include the famous early 14th Century Coffin, and one of the most important pieces of translucent enamel extant. There are also several choice faïences, arranged in a Vitrine, trimmed with crepe, and surmounted by a portrait of Mr. Morgan, the frame covered with crepe. Crepe also covers the fire-dogs by Sansovino from the same collection.

Mr. George Blumenthal loans three magnificent tapestries, a Cellini bronze, ivories and furniture. From Mr. Jules Bache come an Andrea Della Robbia medallion, and some choice Limousin and Menicaud enamels, etc., while faïences are loaned by Senator Clarke, and Mr. Mortimer Schiff, and bronzes by Messrs. Philip Lehman and William Salomon. The entire exhibition is a superb one and the loans from American collections are among the finest shown.

CLARK PANELS ARE ANTIQUE.

Jardiniere velvet panels purchased by Sen. William A. Clark, were pronounced as "artistic antiques", by Judge Waite last week and therefore are exempt from duty.

Senator Clark purchased the panels more than a year ago from a citizen of France, in whose house they were at the time. The price paid was 41,850 frs. When the goods reached New York, the Appraiser of the Port reported to Collector Loeb that the panels were not 100 years old, and therefore not entitled to exemption from duty. Collector Loeb accordingly demanded the full duty of 60 per cent., and this was paid by Mr. Clark in order to obtain possession of the treasures.

The ex-Senator appealed to the Board and produced many well-known experts, who testified that the panels were hand-made, between 1760 and 1790, and were representative of the work of the period of Louis XVI. The Government also called witnesses, and much testimony was taken.

ROYAL PORTRAIT FOR NATION.

The group portrait of King George, Queen Mary, the Prince of Wales, the other Princes and Princess Mary, painted at Buckingham Palace by John Lavery, is a gift to the nation by William Hugh Spottiswoode, F. C. S., of the firm of Eyre & Spottiswoode. It will be hung in the National Portrait Gallery.

Mr. Spottiswoode traces his full appreciation of Mr. Lavery to Whistler's warm eulogy of the former's painting of Mr. Spottiswoode's wife and daughter, when Whistler was president and Lavery vice-president of the International Society of Sculptors, Painters and Gravers.

WALKER BUYS A CORREGGIO.

Mr. T. B. Walker, of Minneapolis, has recently added to his private collection a painting by Correggio of the "Virgin and Child." It comes from the collection of the Marquis de San Vitalia, Italy, and was shown at the Royal Gallery at Leeds, 1868.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Museum of Natural History, 77 St. and Central Park W.—Paintings of Alaskan scenery by Leonard M. Davis, to May 30.

Charles Gallery, 718 Fifth Ave.—Elizabethan panelled banquet hall, from Rotherwas House, England, on exhibition until June.

Cosmopolitan Club, 142 East 33 St.—Landscapes and figure works by F. Middleton Manigault, to May 15.

Gimpel & Wildenstein Gallery, 636 Fifth Ave.—Exhibition of paintings and sculptures by Henry Clews, Jr., through May 24.

Gorham Co., 36 St. and Fifth Ave.—Exhibition by American women sculptors, to May 29.

Keppel & Co., 4 East 39 St.—Etchings by modern European and American artists, to May 17.

Knoedler & Co., 556 Fifth Ave.—Landscapes by Mrs. Dunlap Hopkins, May 12-26.

Macdowell Club, 108 West 55 St.—Special exhibition of watercolors, pastels and drawings by four groups of artists, through May 20.

Metropolitan Museum, Central Park.—Exhibition of famous pictures from Mr. J. Pierpont Morgan's collections—recently imported. Open daily from 10 A. M. Jan. 14 or 15. Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free other days.

Montross Gallery, 550 Fifth Ave.—Recent pictures by twelve Americans, to May 17.

Moulton & Ricketts Galleries, 537 Fifth Ave.—Colored Prints after Early English Painters by Sydney Wilson.

National Arts Club, 119 East 19 St.—Small marbles and bronzes by American sculptors, to June 1.

N. Y. Public Library—Spring Exhibition of Recent Accessions and Engravings by Wm. Faithorne.

Photo Secession Gallery, 291 Fifth Ave.—Exhibition of Caricatures by Marius De Zayas, to May 20.

Snedecor Gallery, 107 West 46 St.—Exhibition of Grand Canyon pictures by William R. Leigh, through May 17.

Yamanaka & Co., 254 Fifth Ave.—Exhibition of ancient Chinese potteries, of Han, Tang, Sung, Yuan and Ming dynasties.

EXHIBITIONS NOW ON.

Vanderlyn's "Ariadne."

An unusually fine example of the early American master, John Vanderlyn, entitled "Ariadne," is now at the Macbeth Gallery, No. 450 Fifth Ave., and should be seen by all lovers of early American art. The picture, which depicts the classic Nymph reclining on a green sward in a beautiful woodland landscape, is remarkably well conserved, and in drawing, flesh tones, modeling and especially in rich color, which suggests Benjamin West and Washington Allston, is a superior work. The picture was painted for the late James Alexander Stevens of Trenton, N. J., and has always been in the Stevens' family until now offered for sale.

So fine an example of Vanderlyn would greatly add to the far too scant assemblage of early Americans in the Metropolitan Museum, or to the larger collection of the Penna. Academy, and should especially interest collectors of American pictures.

Women's Sculptures at Gorham's.

The work of 36 American women sculptors, which is being shown at the Gorham Galleries, 36 St. and Fifth Ave., until the 29th, comprises, this year, 126 representative bronzes and marbles, large and small, many of which are fountains and decorative pieces for the garden.

The sculptures are of unusual interest and merit, and represent a variety of subjects, from portrait busts to animal studies. Notable among the latter are the seven pieces by Anna Vaughan Hyatt, whose masterly treatment of animals is well exemplified in her "Colts in a Storm," "Great Danes," done in blue marble, and "Naples," together with Grace M. Johnson's amusing "Calf Stretching" and "Bucephalus" by Laura Gardin, a clever interpretation in strong contrast to her charming nude, "Undine."

Of the smaller bronzes, Jeanne Bertrand's "Washwoman," rendered with extraordinary character and expression, is admirable, as are Ethel Myers' four figures, which include "The Fifth Avenue Girl" and "The Matron," all clever, modern impressions, well worked out.

Other notable examples are Harriet W. Frishmuth's "Sketch for Fountain," which

won the fifth prize in the recent competition for the Straus Memorial; Sally J. Farnham's "Cave Woman," a vigorous and unusual presentment; Clio Bracken's "Basket Ball Player," a departure from her well-known subjects, together with "A Study," a characteristic and beautiful nude; A. St. L. Eberle's always charming figures, of which "Salome" and "Windy Door Step" are excellent; Sarah M. Greene's "Breton Peasant and Child," typical and well modeled; Melvina Hoffmann's joyous and symmetrical "Russian Dancers" and the two fine portrait busts, "Louise" and "Peggy," by Evelyn B. Longman; Carol Brooks MacNeil's wistful "Farewell to the Fairies," Edith B. Parsons graceful "Fountain Sketch" and "Goose Girl" fountain in marked contrast to the dainty figures of the violet bowl, "The Climbers" of Anetta Saint Gaudens.

Of the larger bronzes the "Incense Burner," a kneeling Hindu female figure by Anna Glenn, is unusual and fine, as are the mystical interpretations by Olga Popoff, "Meditation," "Idyl" and her vigorous "Tête de Breton."

There are also typical and good works by Lillian Baer, Elizabeth P. Bradford, E. Brand, M. V. M. Carr, Mabel Conkling, Elsie W. Hering, Clara Hill, Anna Coleman Ladd, Margaret Lawson, Toma Lewis, Florence Lucius, Elizabeth Norton, Brenda Putnam, Lindsey M. Sterling, Constance Towne, Helen F. Trowbridge, Alice M. Wright, Enid Yandell and Gertrude V. Whitney, whose pieces, at this writing, have not yet arrived from Europe.

Prints at Public Library.

In the print gallery (room 321) of the New York Public Library, there is now on, until September, an exhibition of the works of the noted British seventeenth century engraver, William Faithorne. The display is not only a full one, made possible only by showing a noted private collection, but the prints are remarkable in excellence of condition and beauty of impression. Faithorne studied in France and acquired a certain neatness and richness of stroke. The influence of Mellan is often apparent in his work. He turned his hand to various things, designs for fountains after Fanelli, titles, frontispieces, book illustrations (a number of the Library's books with plates by him are shown), maps, cards illustrating the great fire of London, the "horrid Popish plot," murders, executions and other events of the reign of Charles II.

But his chief and best work consists of portraits. These particularly emphasize the historical interest of the present exhibit. Faithorne's activity—he was born in 1616 and died in 1691—extended from the reign of Charles I, through the intervening Commonwealth, into that of Charles II. In his portraits the great figures of that period pass before one. Following its usual custom, the print division of the Library has placed on view literature relating to the artist.

At the same time the exhibits of 15th and 16th century engravings and of "recent additions to the print collection," remain on view in the Stuart Gallery, and the W. B. Parsons collection of early railway prints in the main exhibition room.

Art at City Club.

The City Club is holding a May exhibition of portraits and landscapes by a group of six artists. Wilhelm Funk has five of his recent portraits, among them a full-length seated presentment of Mr. E. Bradley, which is one of the best works he has executed in years. It is well composed, life-like and altogether serious and good. Irving Wiles' portrait of his daughter, painted a number of years ago, is shown here, and William Cotton's charming "Mother and Child," also familiar, is here. There is a good portrait of Frederick Crane by William Haskell. De Witt Lockman shows a dignified, standing portrait of Mr. E. K. Rogers. Mielzner's portrait of Governor Sulzer, shown at the Winter Academy Exhibition, is here, and there is a large, colorful landscape by Frederick Crane. The next exhibition at this gallery will be a group of works by John W. Alexander, to be shown through the summer.

Americans at the Century.

The feature of the Century Club's monthly exhibition, which was held at their gallery, 7 West 43d Street, last week, and closes tomorrow, is a group of watercolors by J. C. Nicoll, which occupy the entire south wall, and make an interesting display. There are some nineteen works all typical of his refinement of color and facile handling of his medium. There are also examples of Thomas Sheldon Clarke, whose "Dawn of a New Life" is given the place of honor and looks well, as it is good in color and the composition is interesting. Except for the unnaturally clean deck of the boat and the too newly painted pipes

of the dock it is a fairly good work. C. D. Welden's "Garden," a Japanese subject, is well done, and there are two dignified and interesting portraits by John W. Alexander. There are also works by H. R. Butler, Maitland Armstrong, G. W. Maynard, William Hyde, Carlton Chapman, Ben Foster, Jules Turcas, W. T. Smedley, Wilton Lockwood and Walter Palmer.

Last Group Macdowell Display.

The last exhibition of the season at the Macdowell Club, 108 West 55 St., which has been especially arranged for a "fin de saison" display, to continue through May 20, by four groups of artists, is meeting with more success than any of the previous exhibitions held at the Club this winter, as the work of many well-known and representative painters is shown. There is an interesting group of drawings by John W. Alexander, evidently some of his early expressions, as they denote a sense of humor not found in his recent work. Edith Dimmock (Mrs. Glackens) has several of her interesting East Side street scenes, full of action, and showing a delightful sense of humor. James Preston's group of water-colors are good, but those of his wife, May Wilson Preston, are better. Robert Henri is represented by four drawings and John Sloan's group is ably illustrative. Stuart Davis, one of the younger group of artists, has a collection of nine small water-color drawings, which might better have been left out of this otherwise refined display. George Bellows, Rhoda H. Nichols, Amy Londoner, Hilda Ward, Carlton C. Fowler, Bessie Marsh-Brewer, William Glackens, Carl Springhorn, Carlton Fowler, F. Luis Mora, Albert Sterner, Elmer MacRae, Arthur Young and Hal Mowat, show interesting examples in black and white and watercolors.

Leigh's Canyon Pictures.

William R. Leigh is having an exhibition of some thirty oils at the Snedecor Galleries through May 22. Among the works are a group of Grand Canyon sketches painted last year. "The Poisoned Pool," shown last year at the Academy Spring Exhibition, holds an important place, and his "Hunting With a Boomerang" is shown again also. The force of action and good composition which it evidences commend it. "The Rustlers" is appropriately illustrative and "Walpi-First Mesa," "The Mystery," "Solitude-Arizona," "Return from the Hunt" and "Sunrise on the Canyon," are serious and interesting works. The artist left last week for a bear hunt in Wyoming. He proposes to go later to a ranch in Idaho and in the late summer will paint at the Grand Canyon and will spend some time with the Mesa Indians and "The Blackfeet."

HARTFORD (CONN.)

The first of two mural paintings for the Conn. Supreme Court executed by Albert Herter of New York, is now in place upon the walls of the court room in the new State Library and Court Building here. The subject which Mr. Herter has painted to fill an upright panel behind the judges' desk, is the drawing of the "Fundamental Orders of Connecticut"—in 1638. Thomas Hooker, the founder of Hartford, is shown addressing a gathering of pioneers in a meeting house. The color of the work is enriched by the representation of candle light and the introduction of the British royal shield. Mr. Herter is painting a panel for the ceiling of the same chamber, and is engaged as well upon decorations for the Wisconsin State Capitol and other public buildings in the West.

Ruel Crompton Tuttle, the mural painter, is exhibiting here, at the Moyer Gallery, a panel painted for a Brookline, Mass., residence. Brandegee's portrait of Herbert Knox Smith, late U. S. Commissioner of Corporations, and some fine "Venices" by Gedney Bunce are at the same gallery.

J. B.

BUFFALO.

The eighth annual exhibition of Paintings by American artists, and a display of a collection of paintings by Walter Gay, will open this afternoon at the Albright Gallery.

BALTIMORE.

J. Edgar Stauffer, the young Baltimore sculptor, who last year returned from Paris, where he studied under the Rinehart Scholarship (founded by William Henry Rinehart), was successful in disposing of nearly all of the clay sketches he showed at the exhibition. These are works of exceptional merit, particularly for the originality and amount of character they show. They will be cast in bronze and all will be of small dimensions.

Miss Dorá L. Murdoch, a member of both the Baltimore and New York Watercolor Clubs, has just terminated a successful exhibition at the Peabody. Miss Murdoch is a watercolorist of pronounced ability, and her show was one of the most interesting individual events that has taken place here this winter. It furnished ample evidence of the artist's versatility, her mastery of technique and her generally distinguished feeling for color.

A collection of oils and watercolors by Jane Peterson is the present attraction at the Peabody. These subjects emphasize the impression Miss Peterson formerly made in Baltimore, as a brilliant artist of abundant technical and temperamental resources and have a greater feeling of maturity than things she has shown here in the past.

The next exhibition to be held at the Peabody will be that of 17 large canvases by Miss Elizabeth Wentworth Roberts, of Concord, Mass. These will be shown May 14-31. In June, the exhibition of small bronzes sent out by the American Federation of Arts and the National Sculpture Society will be at the Peabody, with a special display by Baltimore sculptors. Two of these men, Edward Berge and J. Maxwell Miller, have been commissioned to execute for the Municipality a large bronze statue of the late Gen. Ferdinand Latrobe, several times Mayor of Baltimore.

Faris C. Pitt is showing, at his art rooms on North Charles St., a rare collection of Chinese bronzes, porcelains and rugs dating as far back as the Eleventh Century. Among the finest of the things are a pair of Mohammedan. Blue temple jars, a pair of Famille Verte vases, two remarkable yellow jars with incised flowers of the Kien-Lung period, and two Hawthorn vases of the Kang-Hsi era. Mr. Pitt's recent acquisitions of paintings include a beautiful infantile portrait of the Earl of Euston, by Sir Peter Lely and an early Constable, "The Water Mill," from the Charles Sedelmeyer sale in Paris in 1907.

W. W. B.

PHILADELPHIA.

M. Victor Tournier, secretary of the Royal Numismatic Society of Belgium and of the commission appointed to organize the International Salon of Medallist Art, at the Universal Exposition of Ghent, which opened recently, stated in a recent letter that Mr. Archer M. Huntington, one of the governors of the American Numismatic Society, wrote that he expected that a large number of American medallists would be represented in this department of the Fine Arts Section.

With the intention of drawing the notice of the public, interested in the artistic progress of American cities, in the way of the erection of groups of picturesque college buildings, it is proposed by Mr. George E. Nitsche, chief of the Bureau of Publicity of the University of Pa., to organize an exhibition of works of art that have for their subject the beautiful group of buildings that have been gradually acquired by the University, during the last twenty years. The exhibition will consist of sketches in any medium, etchings, or engravings, and will also include works in painting and sculpture in the way of portraits or memorials of prominent persons interested in the University. Artists have for some time past felt the charm of some of the architectural pictures here such as one finds in old English university towns, and have been very much stimulated to use them as motifs. The result has been the production of a considerable number of such works, which it is proposed to get together in one of the art galleries, where they can be seen and appreciated, and thereby aid in interesting the public in the University and its work of education through its artistic environment.

The graduating class in medicine of 1912 of the University of Pa. has presented to the Provost and Board of Trustees, a capital portrait in oil by William M. Chase, of the late Doctor De Forest Willard, professor of orthopedic surgery in the Medical Department. The presentation address was made by Doctor G. G. Davis.

At the request of Doctor E. Albert-Weil, Director of the International Exposition of Physical Education and Sports, now open in Paris, there is a remarkable exhibition of pieces of sculpture that have for subjects the studies of athletes made by Doctor R. Tait McKenzie, Director of Physical Education at the University of Pa.

WITH THE ARTISTS

J. C. Nicoll, who spent the Winter in Jamaica, recently returned to his Tenth St. studio, where he has been at work upon several marine subjects. He will leave New York next week for his studio at Ogunquit where he will remain until the Autumn.

A. L. Groll plans to leave New York early next month for the Navajo Reservation in Arizona, where he will paint for some months, returning to his Gainsborough studio in the late Autumn.

A. T. Van Laer is at his Summer studio at Litchfield, Conn.

Henry W. Ranger has returned from Sicily, where he went in February. He expects to spend the Summer at his home in Noank, Conn., and will leave New York within a few days.

John Redmond's interesting exhibition of Winter and mountain subjects which was so successful when shown at the Powell Galleries in February will be exhibited in Chicago in the near future.

Ballard Williams left New York last week for his Summer home at Glen Ridge, N. J., where he is building a studio. His purpose is to paint in the vicinity of his home where he will remain until the late Autumn.

Bessie Potter Vonnoh has been graciously invited by Mrs. Woodrow Wilson, to exhibit a group of sculptures in the White House. Some fifteen pieces have been gracefully arranged in the Red Room. Mrs. Wilson, who is herself an artist, and has painted a number of able and serious landscapes, is delighted with the display. Artists generally are much pleased and encouraged by the fact that the President's wife has the culture and training to appreciate and understand Art, and they have high hopes of her further interest, especially in American Art.

A portrait of Mme. Nordica by Mary C. Green is on view at the Powell Galleries, 989 Sixth Ave. The singer is presented in a three-quarter length standing pose, wearing the white gown of the bride in Lohengrin. The soft, well-modeled flesh harmonizes charmingly with the cleverly painted whites of gown and head dress. It is an unusually good likeness and an interesting work as well. At these galleries this artist is showing also two recently completed portraits of the great grandmother and father of Mr. Goodhue Livingston. They will hang in the reception room in the handsome residence, at Southampton, L. I., which Mr. Livingston has recently built.

ETCHINGS FOR CHICAGO.

The Chicago Art Institute has purchased eleven etchings from the recent exhibition of the Chicago Society of Etchers. They are as follows: "Appledore, England," Sears Gallagher; "Val de Grace, Paris," C. K. Gleeson; "Le Matin," Lester G. Hornby; "Rain on the Thames," and "Thames Boats," Bertha E. Jaques; "California Street, San Francisco," B. J. O. Nordfeldt; "The Bridge, Paris," G. R. Partridge; "Toilers of the City," R. M. Pearson; "Derelicts," E. H. Reed; "The Butress," E. D. Roth; "Old Man," F. T. Wood.

THE SAME OLD STORY.

"No collectors of American pictures," says Mr. Macbeth in his Art Notes, "can make a representative collection without securing examples of the great artists who have passed away. It is a pity, however, that so many purchasers of an occasional picture should direct so much attention to these increasingly rare canvases. We have now such a splendid group of contemporary artists that it would be far better to seek out the best of them at comparatively moderate prices. More pictures could thus be secured, and, if selected with good judgment, the investment would be a wise one from the business point of view." "Mr. Macbeth of course is quite right, but it is the same old story."

"Here at the Evans sale a month ago \$14,000 was paid for a Blakelock which the artist would have sold gratefully twenty years ago for \$500. The late J. H. Twachtman struggled to make a bare existence, and Theodore Robinson had no end of a hard time during his life trying unsuccessfully to dispose of canvases that bring enormous sums today. Yet the collector deliberately prefers the work of men dead and gone, and not infrequently work attributed to these men. This past winter several obviously spurious examples by Inness, Blakelock and others were offered at public sale,

Fancy what it would bring today, were it offered at public auction! If a man wants a piano, he gets an expert to pass on the quality of the instrument; if he goes to buy almost anything of importance, he seeks advice; but when it comes to a picture, he buys that which pleases him and throws discretion to the winds! Now, it is not necessary to buy that which one does not like, simply because it is high art, but as between two canvases one does like, one good, the other bad, the counsel of an 'expert' would seem to be of some value and there are reputable dealers. Put an emphasis on the word 'reputable,' for there are others who are not!"—Arthur Hoeber in N. Y. Globe.

FOGG ART MUSEUM.

An interesting temporary loan has been recently received from Bohler and Steinmeyer, by the Fogg Art Museum, Cambridge, Mass. It is a XV century Italian panel with an attractive painting of the birth of a child on one side and a checkerboard on the other side.

An important and large (about 6 by 7½ feet) picture by Benvenuto Di Gio-



MOONRISE,
By F. S. Church.

Presented to Metropolitan Museum by Mr. Geo. A. Hearn.

and while the present writer was absolutely assured they were fakes, it is not always easy legally to prove them such, and it is a very serious matter to make a specific charge, even though there is no question in the mind of the writer."

"It is, of course, a game against which the artist has had to struggle from the earliest times. All the Barbizon men suffered from it. Rousseau was for long neglected, and when he had a little prosperity he helped out his friend, Jean François Millet, by buying such a picture as 'Death and the Woodcutter,' which the French Salon of 1859 refused. Millet in the days of his poverty sold a canvas, 'Woman With a Lamp,' for a paltry \$60. After he obtained recognition, and when honors came to him in the World's Fair of 1867, he saw the same picture at public auction bring the tidy sum of 38,500 francs, or nearly \$8,000. Every one now knows how Whistler's portrait of his mother was refused by the jury of the Royal Academy, and only went in because a prominent member threatened to resign if it was not reconsidered, which it was, though the hanging committee skied it beyond any chance of the public seeing it."

"This same portrait by Whistler of his mother was offered to the Pennsylvania Academy, it is reported, for a mere \$500.

vanni has been placed again on exhibition. The painting was purchased in Italy in 1899 and restored in London. In 1900 it was placed on exhibition, but in a short time it began to fall to pieces and had to be removed for restoration. It has now been skilfully transferred to a panel and, although the severe damages which it has suffered in the past are still apparent in parts, it is one of the most important pictures in the Museum.

The picture depicts the Madonna and Child, with saints, cherubs and angels. St. Augustine and St. John the Evangelist kneeling and St. Nicholas Tolentino and St. Monaca, the mother of St. Augustine, in the background. St. John's eagle is beside him, and he holds a beautiful book bound in vellum in his hand. The colors are rich and brilliant, and the numerous details, such as the jewels in St. Augustine's robe, the fine Renaissance candlesticks, the pavement, and the throne, are all done with exquisite care.

The work of Edward C. Volkert, the New York artist, has attracted much favorable comment throughout the West, in the recent exhibition of Selected Water Colors by American Artists at the Chicago Art Institute.

The picture, entitled "Spring Pasture," has been sold to a Chicago artist.

THE PRINT-COLLECTOR'S QUARTERLY

EDITED BY FITZROY CARRINGTON

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale
of art works of all kinds, pictures, sculptures, fur-
niture, bibelots, etc., will be given at the office of
the American Art News, and also counsel as to the
value of art works and the obtaining of the best
"expert" opinion on the same. For these services
a nominal fee will be charged. Persons having art
works and desirous of disposing or obtaining an idea
of their value, will find our service on these lines
a saving of time, and, in many instances, of un-
necessary expense. It guarantees that any opinion
given will be so given without regard to personal or
commercial motives.

WARNING TO COLLECTORS.

Probably inspired by the high fig-
ures brought for early Chinese bronzes
at the Prince Kung sale Feb. 27-Mar. 1
last, at the American Art Galleries,
some individuals have been offering a
number of bronzes, which they assert
come from a collection in a French
Chateau, and to be of the Ming period.

As a matter of fact they are of mod-
ern manufacture and very inferior in
quality. Collectors and lovers of early
Oriental art should be on their guard
as the dealers are plausible men. The
manner in which the bronzes are of-
fered, indicates a well organized plan
to swindle.

ACADEMY SITE UNSETTLED.

There is naturally much disappoint-
ment felt and expressed in art circles,
that again, at the close of another art
season, the new Academy Building, so
long desired and so greatly needed, and
which it was confidently asserted some
months ago, would soon be secured
through the acquirement of the Gould
Riding Academy, adjoining the present
Fine Arts Building in W. 57 St. on the
west, and the enlargement of the pres-
ent building, is apparently as much "in
the air" as ever.

The disappointing and dispiriting
news that the Gould building had not
been secured after all, and would not

be unless it could be so secured at a
reasonable figure, and the further news
that the Trustees of the National Asso-
ciation of Art Societies, which has the
matter in hand, may decide to sell the
present Fine Arts Building, and with
the funds thus obtained, and a further
large amount, to be raised, may build
elsewhere—was given out at a meeting
of the Trustees on Tuesday evening
last. The only hopeful and tangible
outcome of the meeting was the en-
largement of the Board of Trustees and
the election to it of such wealthy citi-
zens as Messrs. Henry C. Frick, and
James Speyer, and of such a public
spirited and energetic man as Prof.
Henry F. Osborn. With such new
blood and large purses as the new
Trustees represent, it is possible that if
the Fine Arts Building is abandoned,
the increased amount, necessary for an
adequate new Academy or Salon struc-
ture, may come quickly and from with-
in the Board.

LET BLAKELOCK ALONE.

Is it not about time for the recent
exploitation of the sad state of the
aged and insane American painter,
Ralph Blakelock, to cease?

While the honoring of the man's
name by making him an Associate of
the National Academy was doubtless
well meant, it had the unfortunate re-
sult of attracting the attention of sen-
sational newspaper writers to his sad
situation, who, with execrable taste, to
say the least, it seems to us, and from
what we hear to the former asso-
ciates, friends and relatives of the in-
sane painter, have devoted hysterical
pages with lurid illustrations, depict-
ing him raving in his cell, for the de-
lectation of Sunday magazine readers.
"Drifting, Dreamy and Broke," was
the unfortunate title chosen by one of
these writers for his page on the paint-
er, which not complimentary epithet
was repeated throughout the article.
Let poor Blakelock alone!

MUSEUM FOR KANSAS CITY.

Through the bequest of \$300,000
from Mrs. Mary Adkins, Kansas City
is assured of having an art museum.

For some years the city has had an
art school, but it is now planning to
organize additional departments, and
Mr. Thomas Tryon, of New York, has
been appointed director. The officers
of the Fine Arts Institute, are Samuel
W. Moore, Pres't; J. C. Ford, Vice-
Pres't; John F. Downing, Treas'r, and
Winifred Sexton, Sec'y.

MUSEUMS IN SMALLER CITIES.

Miss Florence Levy, editor of the "Amer-
ican Art Annual," has issued a pamphlet
reprint from Volume X of the "Annual," of
the address of Mr. Robert W. De Forest at
Washington, last May, on the "Importance
of Art Museums in Our Smaller Cities."
The bearing of Mr. De Forest's well-con-
sidered paper lies in the application of his
final paragraph, which is commended to the
attention of American art patrons.

"I wish to emphasize the importance of
small art museums in our smaller cities, and
the opportunity for a concerted effort to
increase them. A comparatively small an-
nual sum would finance such an effort. Mr.
Carnegie's \$5,000,000, or anybody else's
\$5,000,000, would establish a number of such
museums; \$100,000 or \$200,000 would estab-
lish one. The suggestion I made to Mr.
Carnegie I make broadcast to any public-
spirited person of large means interested in
the progress of art. If they wish to put so
much of their fortune into something really
worth while, something that will really be
a general public benefit, something that will
enrich future generations, not by mere
money, but by greater opportunity for æs-
thetic enjoyment, let them devote them-
selves to the establishment of small art mu-
seums."

ACADEMY STILL SEEKS SITE.

Notwithstanding the very positive
and seemingly inspired statements
published last winter to the effect that
the National Art Association, which
has been seeking a site for an adequate
art building to house the National
Academy and allied art associations of
the city, had virtually secured the
Gould Riding Academy, adjoining the
present Fine Arts Building in West 57
St., on the west, and would build on
that site an addition to the Fine Arts
structure, at the same time adding in
the rear of said structure—it now ap-
pears that "the wish was father to the
thought," and that a definite site for
the much desired and needed new
building, is still "in the clouds."

At a meeting of the Trustees of the
Association on Tuesday evening last,
it was announced that if the Gould
Riding Academy cannot be secured at
a reasonable figure, (it is reported that
it cannot be secured), the Trustees
may decide to dispose of the present
Fine Arts Building and use the funds,
and new funds to be raised, estimated
at \$750,000 to \$1,000,000, to acquire a
new site and erect a new building.

The Trustees voted to amend the
Association's Charter to provide for
seventeen additional Trustees—not arti-
sts—but persons interested in art, and
elected to the Board, Messrs. Henry C.
Frick, Henry F. Osborn, James Speyer
and Frank R. Lawrence.

The Trustees also created a Finance
Committee, with five laymen and sev-
eral artists, to take charge of the col-
lection of funds, and an exhibition
Committee, of which ten members are
to be artists.

John W. Alexander, who presided, in
discussing the needs of the building,
said that Muskegon, Mich., has a beau-
tiful gallery in which is to be found the
work of many New York artists not
able to exhibit here. He said that 80
per cent of the pictures exhibited in
other American cities come from New
York.

Kenyon Cox said that the National
Academy is practically the only exhi-
biting institution in the country man-
aged by artists. It is the only place,
he said, where unknown artists have a
chance to exhibit their work.

BOOK REVIEW.

Pedagogues at the Museum.

"Art Museums and Schools"—Four lectures
delivered at the Metropolitan Museum of
Art by Stockton Axson, Litt. D., Kenyon
Cox, Litt. D., G. Stanley Hall, Ph.D., and
Oliver S. Tonks, Ph.D. (Chas. Scribner's
Sons.) \$1.

This is an opportune book, for since the
death of Mr. Morgan the public's attention
has been called to the vast treasures of the
Metropolitan Museum, and many have been
asking, "What is the significance of these
treasures and how may they be studied?"
This little volume answers the question in
part. Its failure to do so wholly lies in the
fact that the lectures were delivered to
teachers. Prof. Axson, for example, spoke
to "Teachers of English," Mr. Cox to
"Teachers of Art," Dr. Hall to "Teachers
of History" and Dr. Tonks to "Teachers
of the Classics."

Prof. Axson acknowledges his ignorance
of art and speaks mainly of literary paral-
lels that the paintings in the Museum sug-
gest.

The picture of "Columbus," by Piombo,
for example, suggested to him Arthur Hugh
Clough's poem about Columbus,
"How in God's name did Columbus get over
Is a pure wonder to me, I protest."

We are not certain that Mr. Chas. Henry
Hart of Philadelphia would admit the Piom-
bo picture as genuine, but Prof. Axson con-
tinues, "When we look at Piombo's pic-
ture we see how it was done. That was
just the man to do such a daring, foolish,
splendid thing—this strong, bold, resolute,
practical dreamer. Like everything else
that has kept the world moving, there was
the personality of a man behind it."

"Millet's 'Water Carrier,'" he says, "sug-
gests Wordsworth's 'Michael,' and pictures
by Turner suggest Shelley and Tennyson."
Kenyon Cox admits that he does "not

know very much about what is actually done
in the way of art teaching in the public
schools," but he lays out a form of study
that would allow the school children to
come to the Museum very frequently, the
best things should be pointed out to them,
their attention should be called to pottery,
musical instruments, and furniture, as well
as to paintings. Mr. Cox also advocates
memory training.

Dr. Hall's lecture makes a strong plea
for visualizing history by the use of charts
and historic objects. "History," he says,
"badly taught is about the most mechanical
subject in the world. If it is mere text-
book cramming; if it is an abstract of
names, dates and battles—"The teacher
of history must see in the drift of things
something that is ideal, and it is also this
ideal that the artist seeks to embody," and
"the whole field of art which is itself de-
voted to idealization of life is apropos and
ought to be part of the armament of the
teacher of history." Dr. Hall, however,
does not go specifically into details of the
treasures of the Metropolitan Museum des-
ignating what are or what are not ideal.

Dr. Tonks is much more specific, al-
though his reference is entirely to objects
appertaining to Greek and Roman history.
He shows plainly how the models of build-
ings and topographical plans may be scruti-
nized so as to elucidate classic texts.

He says sculpture offers "more to the
teacher of classics. From it we come to
know the ancients themselves in person.
We can see the thoroughbred Athenian in
the stately pose of Sophocles; the aristoc-
rat in the bust of Pericles; and the earnest,
unheroic patriot in Demosthenes's quiet
pose and care-wrinkled brow."

CORRESPONDENCE.

Augustus—Not Edward.

Editor, AMERICAN ART NEWS:

Dear Sir:—I noticed in your issue of April
the 26th, in an article on "American Artists
at Salon," signed Robert Dell, that men-
tion was made of my picture, "Old Beggar
Woman," as one of the pictures to deserve
special mention, but why was it given to
Edward Koopman?

As there have arisen a few others of my
name in the last few years, I will be glad
if you will correct this rather unforgivable
error.

Realizing the vast discontent caused by
the Pittsburgh Jury and its awards there,
would it not be of interest to bring up
these questions?

Are votes by exhibitors or former ex-
hibitors of value?

Have money-prizes ever done any good
to American art?

Have they not, on the contrary, done
much harm—and created a new art-politic—
and the "picture to get the prize" instead
of a personal expression?

It seems to be the psychological moment
to discuss these questions. Personally, I
consider money prizes as a great detriment
to an exhibition. Works of art are, or
should be, created to express a personal
outlook, and the ultimate end is to secure
a permanent home—and not a prize over a
fellow-worker.

Yours sincerely,

Augustus Koopman.

El Tovar, Arizona, May 1, 1913.

Mr. Foster Explains.

Editor, AMERICAN ART NEWS:

Dear Sir:—Quite unintentionally, I see
by your editorial on the Academy Prizes,
May 3, I misled you into thinking the sixty
jurymen chosen at the meeting of the Na-
tional Academy all voted on the prizes
awarded at the two exhibitions. I am very
sorry—but what I intended saying, but left
rather to inference, was that the jury was
divided to constitute—hanging committee
included—thirty members for each of the
exhibitions—which should be thought of as
one, really.

In this case I am particularly sorry to
have misled you, as, of course, there will
be corrections coming to you and I shall be
put down as inaccurate or worse.

You are of course quite free to make
what use you please of this explanation.

Very sincerely yours,

Ben Foster.

New York, May 4.

Collector Likes Our Sale Lists.

Editor, AMERICAN ART NEWS:

Dear Sir:—I congratulate you on the new
venture you have made in the matter of art
auction results, namely, the printing in
your tables of picture auctions the size of
each canvas. This innovation, while no
doubt costly, and for which you do not
make an additional charge to your sub-
scribers, is, in my opinion, of the greatest
value to prospective art buyers.

Respectfully yours,

(Dr.) Philip Conboy.

Rochester, N. Y., May 6, 1913.

LONDON LETTER.

London, May 1, 1913.

The Spring Show of the International Society of Sculptors, Painters and Gravers at the Grosvenor Gallery is, on the whole, perhaps more British than International, that is to say, the proportion of pictures by Continental masters, is not only small, but at the same time anything but representative, whereas so far as home products are concerned, the contributions come from widely differing schools of modern artists, and are characteristic of the various directions in which modern art is tending. A powerful portrait of the Rev. W. Wilks, by W. Strang, an "eerie" picture of a "Death Bed", by James Pryde, in which the horror and mystery of the unseen presence are suggested with power and imagination, two scenes of Swiss snow and skiing figures by John Lavery and Glyn Philpot's "Feast of Belshazzar", are among the many striking canvases by English painters, while the sculpture includes a clever bust of Lady Londonderry by John Tweed, and "Leda", by F. Derwent Wood, whose work is always worthy of attention. The original lithograph is a program designed by Degas, and a pastel, "Cheval au bord d'une Mare", by the same artist, are admirable illustrations of his methods in these respective media. Although the names of Renoir and Rodin also figure in the catalog, the examples of each are by no means among their most important achievements.

A large and interesting collection of snuff-boxes, formed by the late William Allaway of Edinburgh and lent by him to the Glasgow Art Galleries and Museums, has recently been purchased by Mr. H. Newton Veitch of Carlton St., S. W. These are for the most part of Russian workmanship, decorated in Niello, the process so much affected by the German and Italian goldsmiths of the 15th century. The boxes, which are of silver, silver-gilt, papier maché, elm-wood, horn and tortoiseshell, demonstrate the infinite variety of decoration, possible by means of Niello, and in addition to the geometrical and formal pattern of great beauty, there are also a number of architectural and figure designs, among which appear several renderings of the equestrian statue of Peter the Great, a subject evidently much in vogue for decoration of this character. An examination of the collection enables one to understand without difficulty the charm which the snuff-box always holds for the collector.

The 16th century Triptych, presented to the nation by the Earl of Brownlow, is attracting numbers of visitors to Room XV of the National Gallery. The picture is attributed to the nameless "Master from Delft", who was working about the year 1520, is full of character, and has exquisite coloring. Its condition appears to be perfect. Lord Brownlow, it will be remembered, has been for many years one of the trustees of The National Gallery.

It was only after a keen contest that the representative of Mr. Charles Dowdeswell secured for the sum of 4,200 gns. at Christie's, a picture cataloged as by Samuel van Hoogstraaten, but actually signed by his predecessor, Pieter de Hoogh. The picture was discovered by Mr. Arthur Kay, the Glasgow art connoisseur, who suggested to the owners that it should be sent to Christie's, with the result mentioned. It is fully described in Hofstede de Groot's new edition of Smith's Catalog Raisonné.

An extraordinarily interesting exhibition of ancient masks and sword-blades, is now on at the Galleries of Messrs. Yamanaka, 127 New Bond St., W. The masks, of which there are some one hundred, mostly of the 16th,

17th and 18th centuries, formed an important part of Japanese religious and dramatic ceremonials, their carved and painted surfaces of wood serving to intensify the expression conveyed by the words of the actor who wore them. Some very early examples in lacquer are of extreme antiquarian interest, both from art and historical points of view. The sword blades, about fifty in all, exemplify the perfection to which the craft of the swordsmith has attained in the East, each craftsman having his own peculiarities and subtleties in the treatment of the various portions. The exhibition is well worth a visit.

At a recent Christie sale of engravings, Hoppner's "Countess of Oxford", by S. W. Reynolds in color was bought for £420 by Messrs. Agnew, who also secured for £162, two Downmans, "Mrs. Siddons" and "The Duchess of Devonshire" in color, by Bartolozzi and Tomkins. At a porcelain sale at Christie's, Messrs. Partridge paid £472 10s for a pair of Kang-He powdered-blue vases and £283 10s for a pair of Kien-Lung vases, with covers, in famille-rose, measuring 25 inches in height, also £399 for a pair of Kylins in famille-verte, Kang-He and 17¾ inches in height.

L. G.-S.



MORVAN PEASANTS AT TABLE.

By Louis Charlot.

In the Societe Nationals des Beaux Arts (New) Salon.

ENGLAND ACCEPTS GIFT.

Sir Wm. Lever's second offer of Stafford House to the English nation has been accepted, and it is proposed to house there the art objects now in the Kensington Museum.

Stafford House, Sutherland House, is perhaps the finest private mansion in London. It contains a good collection of paintings, which the public is allowed to see on certain days in the spring and summer. It is situated in St. James's Park.

There is a grand banqueting hall and a picture gallery which contains many remarkable works of the old masters. There are also pictures in the private apartments which are not exhibited. These include examples of Velasquez, Murillo, Veronese, Tintoretto, Correggio, Bordone, Pordenone, Rubens, Van Dyck, several Dutch masters, Reynolds, Hogarth, Lely, Landseer and others.

NOT TO TAX MORGAN ART.

The State Senate passed a bill last week, which is designed to exempt from the provisions of the transfer tax, the art collection of J. Pierpont Morgan, if it be given to a museum. The bill provides that there shall be an exemption from the tax if the property is disposed of by gift in two years.

PARIS LETTER.

Paris, May 1, 1913.

The annual exhibition of the International Art Union is on at the Lev- esque galleries, Fauborg St. Honoré. The Union, composed of women artists of all nationalities, is connected with the American hostel and club, 93 Boulevard St. Michel, which provides residential accommodation for about thirty American and British girls who are studying painting, music or any other art, or are following classes at the Sorbonne or elsewhere. Mrs. Hoff is an active supporter of this admirable institution, of which the International Art Union is an interesting and successful development, and the energetic secretary is Miss Richardson.

The best pictures in the exhibition of the Union are those of Mme. Muter- milch, whose remarkable portraits at the New Salon I mentioned in a previous issue. She shows a vigorous group of a mother and children, and an equally vigorous landscape with a stone cross. Among the American artists exhibiting is Elizabeth Nourse, whose one picture seems to have been painted some little time ago and, although full of talent, is not equal to those which she exhibits at the New

Parisians are beginning to be alarmed at the rapid changes which are sweeping away what remains of old Paris. The number of gardens that have disappeared during the last few years to make room for new streets and flats is deplorably large. Part of the park of La Muette, already greatly diminished in size, is now, it seems, to be built over, and a rumor has been circulating that three of the fine hotels in the Faubourg St. Honoré, which have gardens reaching to the Avenue Gabriel, are to be demolished and their delicious gardens replaced by a new street. Several societies have already been formed in different quarters of Paris to protect the remnants of the past, and a new one, called "Le Centre de Paris," has just been founded for the First and Second Arrondissements, in which are the Louvre, the Palais Royal, the Sainte-Chapelle, and many interesting churches, old houses and gardens. It will be remembered that, some little time ago, a proposal was made to build over the garden of the Palais Royal, but the opposition to it was so strong that no more has been heard of it.

In the Auction Rooms.

The third sale of the Henri Rouart collection made a total of \$18,658 for 288 lots, a much smaller sum than was paid for "Les Danseuses à la barre." But all the important pictures and drawings were sold in December last, and this sale included only minor works. The highest price was that of \$682, paid by M. Billotte for a little painting by Corot, a study of an Italian village, very cheap at the price. Indeed the prices generally were low.

A sale of objets d'art held by M. Lair-Dubreuil, April 18, produced a total of \$36,685, the highest price being given for a Flemish tapestry of the Regence period, for which M. Rosenau paid \$4,862. It represented a concert in a park. For another Flemish tapestry, but of the 16th Century, representing a scriptural subject, M. Shutz gave \$2,112. On the same day M. Couturier sold 150 18th Century prints, of which the seventy-six in color made a total of \$17,732, and the remaining seventy-four in black and white, representing the whole engraved work of Watteau, \$6,895. A pair of color-prints by Legrand, after Lavreince, "Jamais d'accord," and "Le Sérén Chéri" (first-states), made \$1,441.

Very high prices were paid at a sale of modern engravings held by M. Desvougues April 19. The total was \$20,629 for 240 prints. M. Strolin paid \$6,930 for a series of thirty original lithographs by Forain; "La Grande Loge" of Toulouse-Lautrec, printed in colors, fetched \$979; "Les Glaneuses" by Millet (first state on India paper), \$594; the "Bûcherons," by Legros (first state), \$440; Rodin's "Victor Hugo" (second state), of which there were two examples, \$572 for one and \$330 for the other; Fantin-Latour's "Bouquet de Roses" (first state on India paper), \$407.

M. Bivort sold April 21 a marble bust by Houdon and a suite of furniture consisting of two "bergères," and ten arm-chairs covered with Aubusson tapestry of the 18th century. The bust, a portrait of Prince Henry of Prussia, brother of Frederick the Great, fetched \$16,500, although M. Paulme, the expert at the sale, announced that it was restored in the nose and elsewhere. M. Hamburger bought the suite of furniture for \$13,420. The tapestries were decorated with animals in the style of Oudry, and small figures in the style of Huet. In both cases the prices paid greatly exceeded those asked by the experts. Both bust and furniture came from the château of Bardouville, near Rouen. ROBERT DELL.

Salon. Another American artist, whose work is extremely promising, is Anne Goldthwaite, whose picture at the New Salon I noted as of special interest. Florence Esté and Eleanor Norcross also exhibit paintings. Alice Morgan Wright is represented among the sculptors and Minerva Chapman contributes some miniatures which have more character than is usually found in such works and are broadly painted. Among the Canadian artists are Mrs. Armington, who exhibits some interesting etchings, and Jessie Blagg, who shows attractive objets d'art.

The American Art Association (composed of male artists) will hold its annual exhibition of paintings, sculpture and black and white at 4 rue de Chevreuse, to May 26. There are to be two exhibitions this Summer relating to gardens, one at Bagatelle, in the Bois, under the auspices, as usual, of the Société National des Beaux-Arts, which arranges an exhibition there every Summer, and another, "L'Art du Jardin," at the Musée des Arts Décoratifs in the Pavillon de Marsan, both to open about May 15. Visitors to Paris of artistic tastes will certainly have no lack of exhibitions this Summer. There seem to be more every year.

MR. R. R. MEYER-SEE.

Mr. R. R. Meyer-See, who has recently opened the Marlborough Galleries in London, and who was until recently the Paris correspondent and representative of the AMERICAN ART NEWS, has had a long and valuable training in the handling of fine pictures and art works, while his education and literary ability give him a facility in writing and a knowledge of art history possessed by few of his fellows.

The son of the late Meyer-See, of Dijon, a distinguished French Viticulturist, he was born in Dijon in 1884, studied at the Condorcet Lycee and later at the Ecoles des Hautes Etudes Sociales and Commerciales of Paris. For fourteen years after his graduation he was the private Secretary of the late Martin Colnaghi, of London, from whom he acquired an excellent knowledge of pictures and picture dealing.

After Mr. Colnaghi's death, he founded the Sackville Gallery, of London, with Mr. Max Rothschild, and made a prosperous business of the venture.

He has specialized in 18th Century art, musical and literary productions, and did much to make known in France the English dramatic works, and in England, the French dramatic works of that period.

He collaborated with M. Armand Dayot in l'Epreuve and l'Art et les Artistes, and has written for the Revue Artistique, the Gazette des Beaux Arts, Les Arts and Gil Blas. He has also published an important work in French and English on Early English Pastels, a Study of Hoppner, in collaboration with Count Armande de St. Hilaire, and other important works.

Sale of the Steengracht Collection

MM. Lair-Dubreuil and Henri Baudoin (assisted by MM. Jules Féral, Frederic Muller & Co., of Amsterdam, and Georges Petit, experts), will offer for sale by auction at the

GALERIE GEORGES PETIT

8 RUE DE SÈZE, PARIS

on Monday June 9th, 1913, at 2 p. m.

by order of the executor, the Baron Schimmelpenninck van der Oye, the famous collection of the late

Jonkheer H. A. Steengracht Van Duivenvoorde
OF THE HAGUE

consisting of

Pictures by Old Masters

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Gerard Ter Borch, Adriaen Brouwer, Aelbert Cuyp, Gerard Dou, Jan van der Heyden, Meindert Hobbema, Pieter De Hoogh, Jacob Jordaens, Nicolas Maes, Gabriel Metz, Aert van der Neer, Adriaen and Isaac van Ostade, Paulus Potter, Rembrandt, Rubens, Jacob van Ruysdael, Jan Steen, Adriaen van de Velde, Willem van de Velde, Philips Wouwermans, and other masters of the DUTCH AND FLEMISH SCHOOLS OF THE XVIIIth CENTURY also important works by Decamps and Meissonier and other

MODERN PICTURES

Private View on Saturday, June 7; Public View on Sunday, June 8.

Catalogues and tickets for the Private View may be obtained from the auctioneers, 6 rue Favart and 10 rue de la Grange-Batelière, Paris, or from any of the experts.

ANNMARY BROWN CATALOG.

A handsomely bound and printed catalog of the paintings in the Annmery Brown Memorial Museum of Providence, R. I., surprises the collector and art lover with the extent, variety and richness of the collection, which that eminent art patron, Gen. Rush Hawkins, has there assembled. The cataloger, C. H. Collins Baker, in a brief and interesting preface to the modest and attractive volume, calls attention to the grouping by Gen. Hawkins in the collection, of examples of 16th, 17th and 18th century paintings, drawn from nearly all the schools, Italian, Flemish, Spanish and Dutch art are respectively represented by a Del Sarto, a Rubens, a repetition of Velasquez's "Innocent X," an Antonio Moro, and an A. Van Ostade. The early Englishmen are represented by Beechey's "Portrait of an Officer," Copley's "Portrait of a Nobleman," a Lawrence, and two superior landscapes by Ibbetson and Nasmyth.

There is a fine Bartholomeus Bruyn, to represent the early German school, while early American portraiture is represented by Stuart, Trumbull, Ingham and Frothingham.

The modern pictures range from works by Blanche, Bouvier and Kaemmerer of the early '70s, to those which exemplify the last quarter of the 19th, and the first decade of the 20th century. Altogether a most carefully selected and comprehensive assemblage of canvases, chosen by a sincere art lover and a true connoisseur.

PRINT COLLECTORS' QUARTERLY.

The Print Collectors' Quarterly for April now published by the Boston Fine Arts Museum, has well written articles on "Willem Jacobsz, Delft and his Father-in-law," by Louis R. Metcalfe, and on "Contemporary Lithography in Germany," by Martin Birnbaum. Robert J. Wickenden discourses of "Daubigny, Painter and Etcher," and Martin Hardie writes on the "Etched work of Martin Hardie."

DETROIT.

An important gift has been recently received by the Detroit Museum from Mr. A. Leonard Nicholson, of London, of Benjamin West's "Belisarius and the Boy."

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CROME OF NORWICH.

Mr. Edward Brandus recently sold a landscape by John Crome (Old Crome), Founder of the Norwich School, to a Western collector, and recently received a letter from the said collector, making inquiry as to whether the painter was not the architect who designed a school building at Norwich, Conn.

League Chooses Officers.

At a meeting of the Architectural League, on Tuesday, the following officers were elected: Cass Gilbert, president; Robert I. Aitken, first vice-pres.; George W. Breck, second vice-pres., and William Adams Delano, F. Luis Mora and H. A. McNeil, executive committee.

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COLLECTION OF M. GEORGES C. ZERDUVACHI

MM. Lair-Dubreuil and Henri Baudoin (assisted by M. Sortais, expert) will offer for sale by auction at the

Galerie Georges Petit, 8 Rue de Seze
—PARIS—

on Friday May 16th, 1913, at 2 p. m.

the first installment of the collection of M. Georges C. Zerduvachi, of Alexandria, sold by order of the Court on the demand of the Receivers in Bankruptcy, and consisting of

MODERN PAINTINGS, WATER COLORS and PASTELS

by Joseph Bail, Benjamin Constant, Berne Bellecour, Boldini, Rosa Bonheur, Eug. Boudin, Chaplin, Corot, Ed. Detaille, J. H. Flandrin, Francois, Gerome, H. Gervex, Guirand de Scevola, Harpignies, Henner, Charles Jacque, C. Jacquet, Heilbuth, Jules Lefebvre, Lynch, Albert Maignan, Muller, Pelouse, O. de Penne, Rochegrosse, Juana Romani, Roybet, Veyrassat, Antoine Vollon, Ziem, etc., and

PICTURES BY OLD MASTERS

Private Views on Tuesday and Wednesday 13 and 14 May; Public View on Thursday 15th May.

Catalogues and tickets for the private view may be obtained from either of the auctioneers or from M. Sortais, 11 rue Scribe, Paris.

Important Sale of a Private Collection

M. Lair-Dubreuil (assisted by MM. Paulme & Lasquin, experts) will offer for sale by auction at the

GALERIE GEORGES PETIT

8 Rue de Seze, Paris

on Monday, May 19 1913, at 2 p. m., the
collection of a gentleman consisting of

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Private View on Saturday, May 17

Public View on Sunday, May 18

Catalogues and tickets for the Private View may be obtained from the auctioneer, 6 rue Favart, or from MM. Paulme & Lasquin, 10 rue Chauchat and 11 rue de la Grange Bateliere, Paris.

Collection of M. Eugene Fischhof

Mme. Lair-Dubreuil and Henri Baudoin (assisted by M. Jules Feral, expert) will offer for sale by auction at the

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PRIVATE VIEW ON THURSDAY 12th JUNE

PUBLIC VIEW ON FRIDAY 13th JUNE

Catalogues and Tickets for the Private View may be obtained from either of the auctioneers or from M. JULES FÉRAL, 7 Rue St. Georges, Paris.

WORCESTER.

Several new acquisitions have recently been made to the permanent collection of the Worcester Art Museum, by gift and purchase. The gifts include Japanese bronzes, cloisonné and lacquer ware, XVI century German wood carvings, and eighteen pieces of Oriental and European porcelains, etc.

The purchases comprise a terra cotta in colors by Della Robbia, seventy-five Greek coins and the following paintings: "Pool in the Woods", by Geo. Inness; "Summer Day" and "Afternoon", by A. H. Wyant; "Une Mere", by Alfred Stevens; "The Hon. Miss Stuart", by Lawrence, and "Madonna of the Rose Garden", by Stefano da Zevio.

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AND RENAISSANCE ART**KRAEMER COLLECTION SALE.**

The sale of the second portion of the art collections of the late Eugene Kraemer took place at the Georges Petit Gallery, Paris, May 5 and 6. In many instances the prices paid were higher than the experts' valuation. A set of four decorative panels by Fragonard—"La Bergere," "Le Jardinier," "La Vendangeuse" and "Le Moissonneur"—valued by the experts at \$40,000, was sold to Mr. Levy for \$78,100.

The furniture and art objects sold well and the prices realized were in many instances higher than the experts' valuation. Mr. Robert Kraemer, nephew of the late Eugene Kraemer, paid \$5,654 for a Louis XIV Savonnerie carpet.

One of the most remarkable pieces of furniture in the collection, a Louis XVI, bed of wrought iron and gilt bronze, with a bas-relief at the head representing the Chariot of the Sun, and other elaborate designs, brought \$3,310. Another remarkable piece, a Louis XVI, secretaire, its front adorned with lacquer panels, was sold for \$3,520. A fine commode, Regency, signed by Migeon, of violet wood with elaborate bronze adornments, brought \$3,525, and a pair of consoles of the same period of carved wood with marble tops went for \$2,266. A Louis XVI clock of white marble and ormolu, made by Guidamour in the workshop of Falconet, brought \$3,355, and another fine clock of the same period, in ormolu, made by Valle, was sold for \$2,430. A large clock of the end of the eighteenth century, in bronze and ormolu, supported by statuettes, signed "Manière à Paris," brought \$2,530.

Other pictures that brought good prices follow:

Fragonard, "La Gimblette".....	\$ 3,300
Fragonard, "La Visitation," Jonas.....	4,202
Fragonard, "Les Lavandieres," Hodgkins.....	3,982
Le Brun, "Marie Antoinette," Hodgkins.....	39,600
Le Brun, "Artist's Daughter," Hodgkins.....	9,460
Le Brun, "Marquis de Verden," Hodgkins.....	4,740
Le Brun, "Vicomtesse de Suffren," Hodgkins.....	4,400
Nattier, "Thalie," Hodgkins.....	3,300
A. Watteau, "Le Retour de Campagne," Pauline.....	5,280
H. Robert, "Les Lavandieres" and "Bords d'un Lac Italien," Jonas.....	6,380
Greuze, "La Fillette au Bonnet Noir".....	5,500
David, "Comte de Turenne".....	4,180
Deshays, "Lady at Toilet".....	3,740
J. Russell, "Mrs. George Higginson and Son," Feral.....	4,400
Perronneau, "Raguenet de St. Albin," Pauline.....	5,060

LIONEL PHILLIPS' SALE.

The sale of furniture tapestries and other objects owned by Sir Lionel Phillips was concluded at Christie's May 6-8. A suite of Mortlake tapestry furniture went to Mr. Partridge for \$2,040. Mr. Harper paid \$2,570 for a Charles II lacquer table and stand.

MALCOLM COLLECTION.

A portion of the collection of the late Mr. Malcolm, of Poltalloch, was sold at Christie's, May 1. The highest price, \$18,375, was given by Mr. Thomas, for a fine pair of Limoges enamel salt cellars, by Jean Limousin. He also paid \$9,975 for a jug of stoneware, 7½ inches high, silver gilt, and with a London hall mark of 1572. Mr. Jacques Seligmann made several purchases including a Limoges enamel tazza, 7½ inches high, painted by Jean Court, dit Vigier, in 1556, for \$8,660; a French XIV century wing from a triptych, a carved Christ crucified, for \$4,200, and a Limoges enamel ewer, by Pierre Raymond, for \$2,940.

ROBERT BROWNING SALE.

The sale of the Robert Browning collection of pictures, engravings, drawing, autograph letters, MSS., books and works of art, began May 2 at Sotheby's.

The paintings were of little value, their chief interest being in their association with Mr. Barrett Browning. The highest price, \$2,500, was paid by Mr. Dowdeswell for

"Christ at the Column", by Antonio Pollaiuolo, Rossetti's pen and ink portrait of Tennyson reading "Maud" to Mr. and Mrs. Browning, was bought by Frank Sabin for \$1,125. He also paid \$450 for Charles Hayter's pastel of Mrs. Browning as a child walking into the porch of her home and followed by a spaniel. Robert B. Browning's portrait of his father, painted in Venice in 1888, was bought by Mr. Sotheran for \$375. Gordigiani's portraits of Mr. and Mrs. Browning, painted in 1860 for Mrs. Eckley, were purchased privately by an American for \$500.

PHILADELPHIA ART SALE.

A miscellaneous collection of old and modern paintings was sold at the Philadelphia Art Galleries, Philadelphia, May 1 and 2. "Landscape and Cattle" by Carleton Wiggins, the only American in the sale, brought \$1,150. Other prices were a "Lady Hamilton," given to Romney, \$1,500; "The Two Sisters," by Diaz, \$2,350; a "Landscape and Cattle," given to Dupre, \$700, and a portrait of "Holland's Ambassador to England," cataloged as a Rubens, \$1,750.

COMBINED ART SALE.

Miscellaneous paintings, drawings and etchings belonging to Mrs. Paul Morton, Mrs. Oakleigh Thorne, Miss M. A. Huttman and the estate of the late Henry P. Morgan, with additions, were sold at Silo's Fifth Avenue Art Galleries, May 1, and for a total of \$37,640.

Pictures that brought \$500 or over follow: W. Homer's "Moonlight in the Tropics," \$1,100; "Miss Ann Esmond," given to Reynolds, \$950; "Lady Catherine Howard," cataloged as by Hoppner, \$900; "Elizabeth Grantham" and "Mary, Countess of Salisbury," given to Lawrence, \$1,200 and \$900, respectively; "Crossing the Desert," given to Schreyer, \$2,950; "Horse in Stable," Gericault, \$900; "A Coast Scene," given to Daubigny, \$1,050; M. F. H. De Haas's "Coast of Maine," \$610; Aimé Perret's "Vesper Hour," \$900; Roybet's "The Cavalier," \$1,325; "Eleanor Mahlen," given to Ravestyn, \$900, and "Winter Morning at Montclair," cataloged as by Geo. Inness, \$850.

FOREIGN ART NOTES.

The Archbishop's palace at Albi, France, which has been vacant since the French separation of church and state, is now to be converted into a museum. In conjunction with the adjoining cathedral, this palace constitutes one of the most remarkable examples of ecclesiastical architecture, dating from the end of the thirteenth century. Albi was the home of the Albigenes, so prominent in the religious history of the time.

A Greek temple, of the Archaic period, has been discovered at the Piazza Minerva, Syracuse, by Paolo Orsi, Director of the local museum. Many architectural terracottas, blocks of marble, and ivory figures were also discovered. The temple is supposed to have been that of Athena.

The year 1915 will witness a number of celebrations in commemoration of the peace of 1815. Notable among these will be a Centenary Exhibition of West German art at Düsseldorf, under the direction of Paul Clemen. It is contemplated to follow the art of the whole of western Germany. Throughout the last century, in its characteristic efforts and the important work this accomplished. The display of West German art will be divided into three sections, centering respectively in Düsseldorf, Frankfurt and Karlsruhe.

When necessary as an introduction to the nineteenth century exhibits, eighteenth century art will be to some extent also represented. In addition to pictures, studies, sketches and drawings will also be exhibited.

The Preece Collection of Persian ArtThe famous Collection of
PERSIAN FAIENCE AND ANTIQUITIESformed by John Richard Preece, Esq., C. M.G.,
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Highest References

AROUND THE GALLERIES.

Mr. Joseph Duvéen sailed on the
Olympic last Saturday for London.Mr. Carl Henschel, of Knoedler and
Co., will sail for Paris on the Kron-
prinzessin Cecilie, Tuesday next.Mr. Victor G. Fischer will sail on La
France for Paris, next Thursday.Mr. E. F. Bonaventure will sail for
Paris on La France, on Thursday.The marriage of Mr. Walter Ehrich
and Miss Wallach, daughter of the late
Leopold Wallach, will take place in
this city, May 27.Mr. T. J. Blakeslee will sail on the
George Washington for London, Sat-
urday next. The new Blakeslee Gal-
leries, at Fifth Ave. and 53 St., will
open in late September.

NEW HAVEN (CONN.).

The Paint and Clay Club's exhibi-
tion, held this year in the new Public
Library shows some interesting Con-
necticut work. The large portraits in-
clude John H. Niemeyer's "Rev. Hugh
Black," Professor Weir's "Director
Chittenden," Mary Foote's "August F.
Jaccacci," and W. R. Churchill's "An-
drew De Forest." Max Dellfant con-
tributes some effective dock and ship-
ping pictures, Earl Brewster two quaint
and quiet-toned scenes in a New Eng-
land village, Henrik Hillborn, a pleas-
ant "June" with white birches, Edward
Dufner a charming idealistic pastoral,
Edwin C. Taylor "An Archer," of post-
classic type, reminiscent of Benjamin
West; Augustus Vincent Tack some of
his charming, if slight, portraits of
young girls, G. Albert Thompson, a
nocturne of New London Harbor, Wm.
E. Shumacher some post-impressionis-
tic essays in luminosity. Mr. William
Macbeth loans "A Coronal," by Arthur
B. Davies, an unusually interesting

landscape by Charles H. Davis, of Mys-
tic, Connecticut, Hawthorne's "Boy
with Bowl," and a "Blue Hill Road,"
by the facile Chauncey Ryder.

Other paintings are contributed by
Jean Atwater, Frederick Bock, George
Thomson, Emma Wright, Katherine
Trowbridge, Herman Sodersten, Freder-
ick Sexton, Anna Harriet Pierce,
Will J. Quinlan, Carl Ringius (not
Rungius), Joline Smith, Harold Phe-
lan, Walter Nettleton, Edith Monson,
Hoc. M. Luquens, Ch. W. Maccord,
Clarice Petremont, Violet Sattig, Julia
Lindsley, Susan Knox, M. I. Judson,
Josephine Lewis, J. Eliot Enne King,
Gilberta Goodwin, Edna Gregory, Hel-
en Harrison, Anna Duer Irving, B.
Herbert Hicks, Catherine Day, Ade-
laide Deming, W. R. Derrick, E. D.
Bradstreet, W. Alden Brown, G. W.
Carmalt, Elsie Chase and Harriet S.
Bushnell.

Water colors include four Venetian
studies by Geo. H. Qanzettel, secre-
tary of the Yale Art School and of the
Paint and Clay Club; two interesting
small New York studies by Josephine
Paddock, Gloucester sketches by M.
Loring Warner, a portrait by Josepha
Whitney, and works by Genevieve Al-
lis, Viola Arvinel, M. Annie Bostwick,
Grace Daggett, W. R. Derrick, Grace
Ferris, Margaret H. Fisher, Mary
Hamilton Hadley, Helen Harrison, A.
F. Howes, Irving E. Hurlburt, Hoc Lu-
quens, Mary Elyman, Mary Nicholena
McCord, Frances Nye, Frederika Pal-
mer, Mary Herrington Robinson, Edith
Sawyer, Edith Fisher Schwab, Mrs.
Elmer Smith, Alice Johnstone Walker,
and Sarah Isabel Weadick.

Among the drawings is a charcoal
head of a young girl by Cecilia Beaux
(loaned by Mrs. H. G. Day), some pas-
tels by Warren Davis, some designs for
stained glass by Gilberta Goodwin,
etchings by Will J. Quinlan, E. T.
Rockwell and Edith Schiffer, and sculp-
ture by Lee Lawrie and Margaret Mou-
rad are also shown.

James Britton.

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